

SOMEWHERE IN TIME

ACE • THE GREAT • CAUGHT SOMEWHERE IN TIME • DEJA-VU
HERO • WAIT • THE LONELINESS OF THE LONG DISTANCE RUNNER
SEA • THE STRANGER • STRANGER IN A STRANGE LAND • WASTED YEARS

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NOTE FROM THE ARRANGER

The ability to play a great solo is one of the most rewarding attributes for a guitarist to have, and once again Dave Murray and Adrian Smith have displayed their mastery in this area.

IRON MAIDEN'S new L.P. 'SOMEWHERE IN TIME' comprises a collection of well written and imaginative songs packed full of dynamic innovations and sometimes unbelievably fast guitar work.

Transcribing the L.P. has been a question of bringing these mind boggling solos down to easily manageable musical notation, and always bearing in mind that

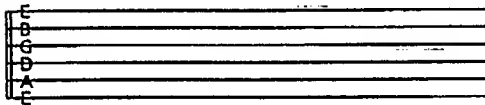
guitarists tend to play from feel rather than 'dots'. I have incorporated the guitar tablature including bends, glisses, tremolos and slam-ons. This has the dual effect of taking all the hard work out of reading the music while also directing your fingers to the best position on the fretboard for ease of playing.

At the end of the day you will be amazed at how quickly you are able to master even the most technical of the offerings in this brilliant album.

Rick Cardinali.

TABLATURE & INSTRUCTIONS EXPLAINED

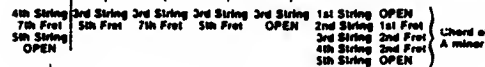
The tablature stave comprises six lines, each representing a string on the guitar as illustrated.



A number on any of the lines indicates, therefore, the string and fret on which a note should be played.



Gliss (Downward)
Strike note and then slide the finger holding that note down the fretboard.



Gliss (Upward)
Same as above except slide finger up the fretboard.



A useful hint to help you read tablature is to cut out small squares of self-adhesive paper and stick them on the neck of the guitar adjacent to each of the frets, numbering them accordingly.

'H' (Hammer on) above a note, means that you should hammer a finger down on the next note without striking the string again.

'P' (Pull off) above a note, means that you should pull your finger off the string firmly enough to sound the next note without striking the string again.



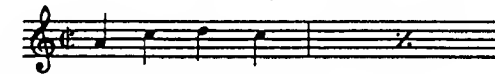
in passages where the 'S' instruction appears over a note, as in the above example) hit the string over the given fret (as indicated in tablature) with the edge of your plectrum.

Whenever the 'P' instruction appears after an 'S', simply remove the plectrum from the string, in the manner of a 'Pull Off'.

Where there is an instruction saying 'Riff 1' or 'Riff 2', etc., take special note of its whereabouts (because later on in the piece you will see 'Riff 1 repeated' or 'Riff 2 repeated',

etc.) so you can quickly refer back to the original for the music and tablature.

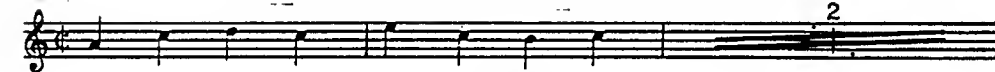
∞ means that you should repeat the preceding bar.



is played



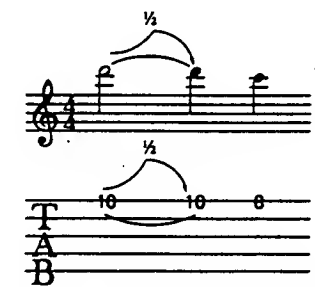
means that you should repeat the preceding two bars



is played



Likewise $\frac{4}{\infty}$ means that you should repeat the preceding four bars.

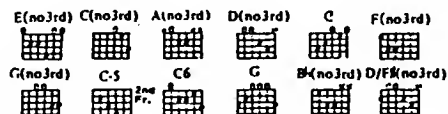


The above figure on top of a note means that you should bend the string, and therefore, the note up a full tone, i.e. the 'd' note in the above example becomes an 'e' with the arrow and 'full' instruction above.

The arrow and $\frac{1}{2}$ figure on top of a note means that you should bend the note up a $\frac{1}{2}$ tone (semi-tone), i.e. the 'd' in the above example becomes an 'd#' with the 'arrow and $\frac{1}{2}$ ' instruction above.

CAUGHT SOMEWHERE IN TIME

Words & Music · Steve Harris



♩ = 115

E(no3rd) Full 3x C(no3rd) P P Gliss. E(no3rd) Full

Full P P Gliss. Full

T A B

14 14 11 12 14 12 11 12 14 14 11

C(no3rd) P P A(no3rd) Gliss. E(no3rd) Full C(no3rd) P P Gliss.

P P Gliss. Full P P Gliss.

T A B

12 14 12 11 14 14 11 12 14 12 11 12

D(no3rd) Full B C D Tempo 2. (Faster) ♩ = 166 E(no3rd)

Full Full Gliss. 3x P

Full Full Gliss. P

T A B

14 14 14 14 11 12 14 16 14 12 12 11 12 14 12 14 12 11

C C D E(no3rd)

P

T A B

12 11 14 14 16 14 12 12 11 12

1. D(no3rd) P H P D(no3rd) Trem. Bar Downward Bend. 2. D(no3rd) B(no3rd)

T A B

14 12 14 12 11 12 11 12 11 16 16

E(no3rd) C(no3rd) D

Verse 1: If you had the time to lose an o-pen mind or time to choose

Verse 2: (See Block Lyric)

Verse 3: % (See Block Lyric)

E(no3rd) C(no3rd) D

would you care to take a look or can you read me like a book.

A F(no3rd) G E G

Time is al-ways on my side.

1. 2. 3. G E G

(Repeat last 4 bars) 4 (no3rd) (no3rd) (no3rd)

Don't

E(no3rd)

be a - fraid you're safe with me safe as a - ny soul can be

D(no3rd) E(no3rd)

ho - nes - ty just let your-self go.

C(no3rd) 3 2

H P H P

T A B

3 5 4 5 4 5 3 3 5 4 5 4 5 2

A(no3rd) 3 2

H P H P

T A B 0 5 4 5 4 5 0 0 5 4 5 4 5

C(no3rd) 3 3

H P H P

T A B 2 4 2 4 2 0 2 2 4 2 4 2 0

2 A(no3rd) 2 2

2 2 2

T A B 2 2 2 2 5 2 2 2 2 2 2 2 2 2 2 0 4 0

E(no3rd) 1. C(no3rd) C-5 C6 2. C(no3rd)

Caught some where in time time

A(no3rd) E(no3rd) C(no3rd) C-5 C6

Caught some where in time

D(no3rd) B(no3rd) C (no3rd) D (no3rd) E(no3rd)

Oh! Caught some

C(no3rd) C-5 C6 2. C(no3rd)

where in time time

A(no3rd) E(no3rd) C(no3rd)

Caught some where in in two time minds To Coda

C-5 C6 D(no3rd) B(no3rd) (no3rd) (no3rd)

Oh!

No Chord

T A B 2 2 2 2 5 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0

To Key of D' Minor

T A B 2 2 2 2 5 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 4 0

RIFF I (See end of song for Riff I)

G (no3rd) RIFF I (Repeat)

D(no3rd) H P Full 3 H P Full 3 D (no3rd) H P Gliss. Gliss. Gliss.

T A B 15 13 15 13 13 10 8 10 8 8 10 10 9 10 9 10 9 7 9 7 5 10

RIFF I (Repeat)

G(no3rd) D(no3rd) H 3 P Full 1/2 Full G P P H P

T A B 7 9 10 12 9 10 9 9 10 12 12 12 12 12 10 12 10 9 10

RIFF I (Repeat)
 D(no3rd) P H P P Gliss. G (no3rd)
 P H P P Gliss. P P H P Gliss. H P H P Gliss.

T 9 10 9 12 10 10 8 7 8 7 6 7 5 7 5 0 7 8 10

A B

RIFF II
 (See end of song for Riff II)
 G Bb A (no3rd)(no3rd)(no3rd) Bb A C (no3rd)(no3rd)(no3rd) RIFF II (Repeat)
 (no3rd)(no3rd)(no3rd) G Bb A (no3rd)(no3rd)(no3rd) Full
 Trem. Bar Downward Bend Strike 'B' note then Trem. Bar Downward Bend. While Trem. Bar still depressed strike open 'A' string and release Trem. Bar

Trem. Bar Downward Bend Trem. Bar Downward Bend Release Trem. Bar Full P P H P

T 15 5 5 3 5 3 5 3 2 3 2

A B 6 0

Bb A C (no3rd) G (no3rd)
 (no3rd)(no3rd) C(no3rd) Damped

Gliss. Gliss. Gliss. Gliss.

T 5 5 3 5 3 2 5 7 17 19 17 19 17 18 19 17 18

A B 17 19 20

8va D(no3rd) Release bend Full slowly P G(no3rd) RIFF I (Repeat)
 (Repeat) Full D(no3rd) H P H P H P P P H P

Full P H P H P H P P P H P

T 20 18 20 12 15 12 13 12 12 13 12 15 13 13 15 12 13 12

A B

8va P Full G(no3rd) RIFF I (Repeat) Full G(no3rd) Full
 Gliss. P Full Gliss. P Full

Gliss. P Full Gliss. P Full

T 12 10 12 10 12 12 10 13 13 13 10 12 10 12 12 10 10

A B 10

8va **RIFF II (Repeat)**
 G Bb A (no3rd)(no3rd) (no3rd) Bb A C (no3rd)(no3rd) Slow Bend to Full
 Full Trem. Bar Slow Downward Bend. H P H P H P H P H P Harmonic

Full Trem. Bar Slow Downward Bend. H P H P H P H P H P Harmonic Slow Bend to Full

T 15 18 15 18 15 18 15 18 17 18 15

A B

8va **RIFF II (Repeat)**
 G(no3rd) Bb A (no3rd)(no3rd) Bb A C (no3rd) Gliss. Gliss.
 (no3rd)(no3rd) H P

P P 17 15 17 15 18 15 18 17 15 17 15 17 15 17 15 19

T 17 15 17 15 18 15 18 17 15 17 15 17 15 17 15 19

A B

8va **RIFF I (Repeat)**
 D(no3rd) 3 H P Full G(no3rd) RIFF I (Repeat)
 (Repeat) 3 H P Full D(no3rd) H P Full 3

H P Full H P Full

T 17 18 17 18 20 17 18 17 20 20 18 17 18 17 20 17 20 20 18

A B 19 20

8va G(no3rd) E(no3rd) G (no3rd) Harmonics
 Gliss. To E Minor Full P Full 3 3

Gliss. Full P

T 19 14 14 12 15 13 12 14 12 11

A B

C(no3rd) 8va D(no3rd) E(no3rd)
 3 3 3

3 3 3

T 14 12 10 9 12 10 16 17 19

A B 12 10

800

G(no3rd) 3

D(no3rd) H 3 P

D(no3rd) Damped

Pectrum Gliss.

19 19 17 15 17 17 15 17 15 17 15

12 10 7 10

[illegible]

In this passage where 'S' is indicated, hit string over given fret with plectrum edge. Where 'P' is indicated simply remove the plectrum from the string in the manner of a 'Pull off'.

[illegible]

gwa

G(no3rd)

S P S P S P S P S P S P S P 3

D(no3rd)

3 3 3

Gliss.

Full

TAB

10 15 10 15 8 15 8 15 8 7 15 7 5 0 7 5 7 5 7 4 7 15

The musical score for 'The Rose Tree' is presented in two systems. The first system is for the vocal part, featuring a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. The second system is for the piano accompaniment, featuring a grand staff with both treble and bass clefs. The piano part includes a bass line with fingerings (12, 15, 12, 15) and a treble line with fingerings (12, 15, 12, 15). The score is divided into two measures by a double bar line. The first measure is labeled 'E(no3rd)' and the second measure is labeled 'G(no3rd)'. The tempo is marked 'Andante' and the time signature is '3/4'. The score is for a single voice and piano.

gva

D(no3rd) Full P Full P A(no3rd) Gliss. E(no3rd) Damped

P Full P Full

15 12 15 12 15 15 15 15

T A B

7 7 10 9 12 10 9 12 11

gva - - - - -

G(no3rd) Open

3 3

loco D(no3rd) F#

3 3

A(no3rd) Gliss.

H H H H H H

Gliss.

T

A 9 12 11 9 11 11 12 9 11 9 10 12 9 10 9

B 12 11 9 12 10 12 9 10 12 9 10 12 9

RIFB III (See Rif III in notation and tab. starting at the Code 4)

8th In this passage where 'S' is indicated, hit the string over the given fret with your plectrum edge. Where 'P' is indicated, simply remove the plectrum from the string in the manner of a 'Pull off'.

B(no3rd)

The musical notation shows a sequence of notes on a treble clef staff. The notes are grouped by slurs and labeled with 'S' (Scale) or 'P' (Pedal). Above the staff, there are six groups of notes, each starting with an 'S'. Below the staff, there are two rows of numbers corresponding to the fret positions for each note. The first row contains the numbers 14, 15, 14, 15, 14, 15, 14, 16, 14, 16, 14, 17, 14, 17, 14, 17, 14, 17. The second row contains the numbers 14, 15, 14, 15, 14, 15, 14, 16, 14, 16, 14, 17, 14, 17, 14, 17, 14, 17.

S P S P S P S P S P S P S P S P S P S P

TAB

gva
RIFF III
(contd.)

S P S P S P

loco

B(no 3rd)

(No Chord)

S P S P S P

14 15 14 15 14 15 14

T
A
B

[illegible]

RIFF III (contd.) **B(no3rd) (No Chord)**

The musical notation for Riff III (contd.) is shown on a single staff. It begins with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and sixteenth notes, with many beamed together. Above the staff, a sequence of letters indicates fingerings: P H S P H S P H S P H S P H S P H S P H S P H S P. The notation ends with a double bar line and a repeat sign.

Fingerings: P H S P H S P H S P H S P H S P H S P H S P H S P H S P

Tablature:

T	A	B
12 0 8 12 0 7 12 0 6 12 0 5 12 0 4 12 0 3 12 0 3 12 0		

B (no 3rd)

Sheet music for the piece "B (no 3rd)". It features a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a single staff. Below the staff, there are three empty staves labeled T, A, and B, which are likely for a three-part setting or a specific performance technique. The music consists of a series of eighth and sixteenth notes, creating a rhythmic pattern. The piece ends with a double bar line.

1. B(no3rd) (No Chord)

2.
B(no3rd)(No Chord) RIFF III End E(no3rd) E(no3rd) Fin

The image shows a musical score for the song "The Rose Tree". At the top, the title "The Rose Tree" is written in a decorative, cursive font. Below the title is a musical staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. Below the staff, there are three lines of text: "T", "A", and "B", which likely represent different parts or voices. The text "T" is on the first line, "A" on the second, and "B" on the third. The text "A" and "B" are followed by a series of numbers: "0 3 3 3 2 2 2 3 3 3 2 2" for "A" and "2 3 3 3 2 2 2 5 5" for "B". These numbers likely represent fingerings or positions for a stringed instrument like a guitar or lute.

RIFF II

G(no3rd) Bb(no3rd) A(no3rd) Bb A C(no3rd)

T
A
B

3 6 5 6 5 5 8

Verse 3: Like a wolf in sheep's clothing
You try to hide your deepest sins
Of all the things that you've done wrong
And I know where you belong

**Make you an offer you can't refuse
You've only got your soul to lose . . .
Eternally let yourself go!**

15

WASTED YEARS

Words & Music · Adrian Smith

E(no3rd) D(no3rd) G(no3rd) D/F# Dsus4 C(no3rd) Cmaj7 Cadd9

A Cadd9(no3rd) C A(no3rd) G/B Am G

RIFF 1

12 0 0 0 0 7 0 0 0 0 0 0 0 0 5 0 0 0 0 7 0 0 3 0 0

T
A
B

1, 2 & 3.

5 0 0 0 0 2 0 0 0 0 3 0 0 0 0 5 0 0 0 0 2 0 0 3 0 0

T
A
B

4.

5 0 0 0 0 2 0 0 0 0 3 3 3 0 0

T
A
B

E(no3rd) G(no3rd) D(no3rd)

coast of gold — a - cross the se - ven seas — I'm

E(no3rd) G(no3rd) D(no3rd) Dsus4

trav - 'lin on — far and wide — But

C(no3rd) Cmaj7 E(no3rd) G(no3rd)

now it seems — I'm just a stran - ger to — my - self — and all the

D(no3rd) C(no3rd) Cadd9

things I some - times do — it is - n't me but some - one else —

E(no3rd) G(no3rd) D(no3rd)

Verse 2: Close my eyes — and think of home — an - oth - er

Verse 3: (See block lyric)

D E G(no3rd) D(no3rd)/F# Dsus4

(no3rd)(no3rd)

ci - ty goes by in the night — ain't it

C(no3rd) Cadd9 D(no3rd) E(no3rd) G(no3rd)

fun - ny how it is you ne - ver miss it till it's gone a - way — and my

D(no3rd) G(no3rd) C(no3rd) Cadd9

heart is ly - ing there and will be - till my dy - ing — day. —

G(no3rd) C(no3rd) A(no3rd) D(no3rd) C(no3rd) A(no3rd)

So — un - der - stand — don't

E(no3rd) D(no3rd) Cadd9

waste your time — al - ways search - ing for — those wa - sted — years —

G(no3rd) C(no3rd) A D(no3rd) C(no3rd) A(no3rd)

face up — make your stand — and

E(no3rd) D(no3rd) Cadd9

re - a - lize — you're li - ving in — the gold - en — years. —

E(no3rd) D(no3rd) Cadd9 To Code Cadd9 (no3rd) D (no3rd)

2. Cadd9(no3rd) E(no3rd) RIFF 1 (repeat)


[illegible]

Full D (no 3rd) P Full P Full P Full

Gliss.

Full P Full P Full P Full

9 15 12 14 12 15 12 15 12 14

S P S P P H S P S P P H S P S P P H S P S P P S P S P P H S P P

 S P S P P H S P S P P H S P S P P H S P S P P S P S P P H S P P
 17 20 19 20 17 0 17 20 19 20 17 0 17 20 19 20 17 0 17 20 19 20 17 0 20 19 20 17 0 17 20 19

Musical score for 'D (no 3rd)'. The score is written for guitar, featuring a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some slurs and ties. The lyrics 'P H S P' are written above the first four notes of the first measure. The tempo/mood is marked '8va' and 'D (no 3rd)'. The score includes a 'Gliss.' (glissando) instruction. The fretboard diagram below the staff shows the fingerings for the first four measures: 17-0-17-20-17, 17, 19-20-17-19-20-17, and 17-19-16-17, 16, 19-17-19-16-17.

loco

Gliss. C (no 3rd)

Full P

Full P

T

A

B

16 19 21 20 22 20 22 19 22 20 19 22 22 20 22

19 17 19 15 17 14

G(no 3rd) C(no 3rd) A(no 3rd) D(no 3rd) C(no 3rd) A(no 3rd) D. % al Coda

so un - der stand don't

Full 3 3

20 19 20 20 20 20 19

T
A
B

SEA OF MADNESS

Words & Music · Adrian Smith

CODA

So un - der - stand

don't waste your time — al - ways search - ing for — those wast - ed — years —

face up — make your stand —

and re - a - lize — you're liv - ing in — the gold - en — years —

RIFF I (repeat) RIFF I (repeat) (First 2 bars only)

VERSE 3:

Too much time on my hands, I got you on my mind
 Can't ease this pain, so easily
 When you can't find the words to say it's hard to make it through another day
 And it makes me wanna cry and throw my hands up to the sky.

E(no3rd) F(no3rd)-5 G(no3rd) F(no3rd) A(no3rd) F/A G/A G(no3rd)/F

Bm D(no3rd) B(no3rd) Cfm Cfm7 Asdd9 Bsus4 B

RIFF I

7x H H P H P H 7x

H H P H P H

T A B

0 12 10 12 12 9 12 12 12 9 12 9 12 12 12 0 12 0 7 7 5 7

RIFF II

H H P Gliss.

H H P Gliss.

T A B

0 12 10 12 12 9 12 12 12 9 12 0 5 7 5 7 6 5 3

VERSE 1: Out in the street — some-bo - dy's cry - ing — out in the night the fires —

(Verse 2: See black lyric)

VERSE 3: Out in the night —

burn may be to - night some - bo - dy's cry - ing —

E(no3rd) F(no3rd)-5 G(no3rd)

reached the point of no re - turn. Oh!

my eyes they see but I can't be - lieve — Oh!

G(no3rd) F(no3rd) E(no3rd) F(no3rd)-5

my heart is hea - vy as I turn my back and leave.

G(no3rd) F(no3rd)

To Key of A Minor
 A(no3rd)

[illegible]

It's mad - ness

gva H H H H H H C#m (Echo) Gliss. A(add9)

H H H H H H Gliss.

13 14 16 13 14 16 14 16 17 14

A(add9) Bsus4

the sun don't shine on the sea of

C#m A(add9) Bsus4

mad - ness. There ain't no wind to fill your sails mad -

C#m A(add9) Bsus4 B Badd9 B C#m

ness when all you see can on - ly bring you sad -

C#m A(add9) Bsus4

ness on to - wards the sea we go.

E(no 3rd) D.M. al Coda

RIFF I (Repeat) RIFF I (Repeat) RIFF I (Repeat) RIFF II (Repeat)

♢ CODA

Key of G(no 3rd)
A Minor

A(no 3rd) F/A G/A F/A

on the sea of mad - ness

G/A A(no 3rd) A(no 3rd)

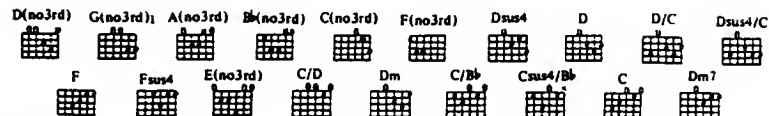
Slow Vocal
Slide down from 'A' to 'E'

of mad - ness.

Verse 2: Somewhere I hear a voice that's calling
Out in the dark there burns a dream
You got to hope when you are failing
To find the world that you have seen
Oh – my eyes they see but I can't believe
Oh – my heart is heavy as I turn my back and leave.

HEAVEN CAN WAIT

Words & Music · Steve Harris



Synth bass note 'A' sustained throughout 8 bars of Riff I

RIFF I

3x

Handwritten musical notation for Riff I, showing guitar and bass staves with fret numbers.

Handwritten musical notation for the first system of the main body, showing guitar and bass staves with fret numbers.

3x

Handwritten musical notation for the second system of the main body, showing guitar and bass staves with fret numbers.

RIFF (No Chord)

2x

Handwritten musical notation for the third system of the main body, showing guitar and bass staves with fret numbers.

Handwritten musical notation for the first system of the main body, showing guitar and bass staves with fret numbers.

To key of 'D' 2x

Handwritten musical notation for the second system of the main body, showing guitar and bass staves with fret numbers.

% D(no 3rd)

Handwritten musical notation for the third system of the main body, showing guitar and bass staves with fret numbers.

Verse 1 — Can't un-der-stand what is happ-'ning to me — this is - n't real this is
 Verse 2 (See Block Lyric)
 Verse 3 (See Block Lyric)

G(no 3rd) D(no 3rd) G(no 3rd) D(no 3rd) G(no 3rd)

on-ly a dream — but I ne-ver have felt — no I ne-ver have felt — this way —

D(no 3rd) D(no 3rd) D(no 3rd)

— be-fore I'm look-ing down on my bo-dy be-low —

G(no 3rd) D(no 3rd)

I lie a-sleep in the midst of a dream — is it now could it be — the

G(no 3rd) D(no 3rd) G(no 3rd) D(no 3rd) D(no 3rd) A(no 3rd)(no 3rd) Bb

an-gel of death — has come — for me.

Bb(no 3rd)

I can't be-lieve that real-ly my time — has come. I don't feel rea-dy there's

C(no 3rd) F(no 3rd) C(no 3rd)

so much left — un-done and it's my soul and I'm not going to let — it get — a-way.

1

3 P

C(no 3rd)

Gliss

H P

H

H P

P

Gliss

H P

H

H P

17 15 16 4 5 4 4 5 7 4 5 4

The musical score for 'The Wind' is presented in three parts: Treble Clef, Tenor, and Bass. The Treble Clef part features a melody with notes and rests, including triplets and glissandos. The Tenor and Bass parts provide harmonic support with notes and rests. The score is divided into three measures, each with a specific key signature and time signature.

The image shows two musical staves. The first staff is for 'C (no 3rd)' and the second is for 'A (no 3rd)'. Each staff has a treble clef and a key signature of one sharp (F#). The first staff has a 'Full' marking and a 'P' marking. The second staff has a 'H' marking and a 'P' marking. The notes are written in a simplified notation style, with some notes having a '3' above them, indicating a triplet. The first staff has a 'Full' marking and a 'P' marking. The second staff has a 'H' marking and a 'P' marking. The notes are written in a simplified notation style, with some notes having a '3' above them, indicating a triplet.

The musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef staff with notes and fingerings. The bottom staff is a tablature staff with fret numbers and fretting hand letters (T, A, B). The key signature is one sharp (F#) and the time signature is 3/4. The piece is in the key of D major (one sharp) and 3/4 time. The tablature staff includes fret numbers and fretting hand letters (T, A, B) for the left hand. The piece is in the key of D major (one sharp) and 3/4 time. The tablature staff includes fret numbers and fretting hand letters (T, A, B) for the left hand.

Slower tempo $\text{♩} = \text{♪}$

E(no 3rd) G(no 3rd) D(no 3rd) G(no 3rd) E(no 3rd) C(no 3rd) D(no 3rd)

Take my hand I'll lead you to the pro - mised land.

2. E(no 3rd) C(no 3rd) D(no 3rd) A(no 3rd) C(no 3rd)

give you im - mor - ta - li - ty. E - ter - nal the

G(no 3rd) C(no 3rd) 1. A(no 3rd) F(no 3rd) G(no 3rd)

youth I'll take you to the o - ther side. To

2. A(no 3rd) F(no 3rd) G(no 3rd) D(no 3rd) C/D
path for you is de - ci - ded.

D(no 3rd) C/D D(no 3rd) D/C D(no 3rd) D/C D(no 3rd) C(no 3rd)
 Woh! Woh! Oh! Woh!
 4x Woh! Woh. Oh!
 RIFF IV Dm C/D C/Bb Csus4/Bb C/Bb Csus4/Bb
 A 6 5 6 5 6 5 6
 B 5 4 5 4 5 4 5

1. 2 & 3. 4x 4. Tempo 1

The musical score is written for guitar and bass. The guitar part (top staff) features a melody with a triplet of eighth notes in the first measure, followed by a quarter note, and then a half note. The bass part (middle staff) provides a harmonic accompaniment with chords C, H³ P, Dm7, C (no 3rd), and Dm7. The tablature (bottom staff) shows the fret numbers for each string, with a 'TAB' label on the left. The key signature is one sharp (F#), and the tempo is marked 'Tempo 1'.

Woh! Woh! Woh! E(no 3rd)

C H³ P Dm7 C (no 3rd) Dm7

TAB 5 6 5 6 5 5 5 7 5 5 6 0 7 5 6 0 14

RIFF III (repeat)
Key to E minor Tempo 1
E(no 3rd)

(¼ contd.)

Harmonic

ad lib. Gliss.

ad lib. Gliss.

T
A
B

14 14 12 15 14 12 15 14 12 14 12 14 10

Slow upward bend
Full

Full
(Release "Full" bend to "Half" bend)

ad lib. Gliss. up and down

C(no 3rd)

Slow upward bend
Full

Full

ad lib. Gliss. up and down

T
A
B

7 8 7 7 5 7 8

C(no 3rd)

7 5 7 5 7 5 7 5 4 5 4 7 4 7 5

A(no 3rd)

7 5 4 5 4 7 4 7 5 7 5 3 3 14 12 13 12 15 12

E(no 3rd)

15 14 12 14 14 12 14 12 0 15 12 14 12 15 15

RIFF III (repeat)

E(no 3rd)

16 18 19 15 18 19 16 18 19 15 16 18 19 15 16 18 19 15

17 19 17 19 17 19 17 19 17 19 17 19

C(no 3rd)

17 19 17 19 17 19 17 19 19 21 19 21

C(no 3rd)

20 19 21 19 21 19 20 19 21 19 21 19 20 19 21 19 21 19 20

A(no 3rd)

19 21 19 21 19 20 19 21 19 19 19 19 19 19 17 19 15 17 14

E(no 3rd)

15 12 14 12 15 15 12 14 14 14 12 15

(No Chord)

15 14 17 14 15 13 15 15 15 15 15 15

1 2 3

P

T

A

B

15 14 17 14 15 13

15 14 17 14 15 17

4 5 6

P

T

A

B

15 14 15 17 15 16 18 15 18 18

Full D.M. at Coda

2. To key of D

Full

⊕ CODA

G(no 3rd)

D

Dsus4 D D/C Dsus4/C D F

wait till an - o - ther day. Hea - ven can wait

Hea - ven can wait Hea - ven can wait

Fsus4 F G(no 3rd)

Hea - ven can wait 'till an - o - ther day. Hea - ven can

1. 2. Vocal slide from G to B

RIFF II (repeat)

(No Chord)

x2

RIFF I (repeat)

(No Chord)

x2

(No Chord)

D(no 3rd)

FINE

(In Unison)

T

A

B

5 7 5 5 8 7 7 7 8 7 8 5

RIFF III

E(no 3rd)

T

A

B

0 7 0 5 0 3 0 5 0 7 0 5 0 3 0

C(no 3rd)

T

A

B

0 7 0 5 0 3 0 5 0 7 0 5 0 3 3

A (no 3rd)

T

A

B

3 5 4 5 4 5 4 5 3 3 5 4 5 4 5 4 5 0

E(no 3rd)

E(no 3rd)

T

A

B

0 5 4 5 4 5 4 5 5 4 5 4 5 4 7 0

VERSE 2:

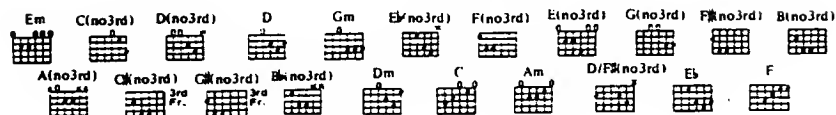
I have a lust for the Earth below
And Hell itself is my only foe
'Cause I've no fear of dying
I'll go when I'm good and ready
I snatch a glimpse of the lights eternal rays
I see a tunnel I stand amazed
At all the people standing there in front of me
Into the paths of rightness I'll be led
Is this the place where the living join the dead?
I wish I knew this was only just a nightmare.

VERSE 3:

My body tingles I feel so strange
I feel so tired I feel so drained
And I'm wondering if I'll ever be the same again
Is this in limbo or Heaven or Hell?
Maybe I'm going down there as well
I can't accept that my soul will live forever
I feel myself floating back down to Earth
So could this be the hour of my rebirth
Or have I died or will I wake from dreaming?

THE LONELINESS OF THE LONG DISTANCE RUNNER

Words & Music · Steve Harris



Em C(no3rd) D(no3rd) Em H³ P D(no3rd)

RIFF I

H P

T 7 8 10 8 7 8 7 9 0 7 8 7 9 7 9

A

B

RIFF I (contd.) Em C(no3rd) D(no3rd) Em H³ P D Gliss.

H P Gliss.

T 9 7 8 10 8 7 8 7 7 9 7 8 7 9 7 10 12

A

B

RIFF I (contd.) Gm To G minor Eb(no3rd) F(no3rd) Gm H³ P F(no3rd)

H P

T 10 11 13 11 10 11 10 10 12 11 10 11 10 12 10 12

A

B

RIFF I (contd.) Gm Eb(no3rd) F(no3rd) 1. Gm H³ P F(no3rd) 2. Gm H³ P F(no3rd)

H P H P

T 10 11 13 11 10 11 10 10 12 11 10 11 10 12 10 12

A

B

To D minor

Faster tempo
D(no3rd) E(no3rd) D(no3rd) F(no3rd) D(no3rd)

Verse 1: Tough of the track with the wind and the rain —
Verse 2: you run ne - ver stop got to win —

Verse 3: (See block lyric)

No Chord (Instrumental unison with voice) D(no3rd) E(no3rd) D(no3rd) F(no3rd)

— that's beat - ing down on your back your heart's beat - ing loud
— got - ta run 'til you drop keep the pace hold the race

No Chord (Instrumental unison with voice) E(no3rd)

and goes — on get - ting loud - er and goes on e - ven more till the sound —
your mind — is get - ting clear - er you're o - ver half - way there but the miles —

To E minor G F# B(no3rd) E(no3rd) G F# B G F#
(no3rd) (no3rd) (no3rd) (no3rd) (no3rd) (no3rd) (no3rd) (no3rd) (no3rd) (no3rd) (no3rd) (no3rd)

is ring - ing in your head — with ev - 'ry step — you tread —
they ne - ver seem to end — as if you're in a dream.

A G# F# C# A G# 1. Back to D minor
(no3rd) (no3rd) (no3rd) (no3rd) F#(no3rd) (no3rd) (no3rd) C#(no3rd) D(no3rd)

and ev - 'ry breath — you take — de - ter - mi - na - tion makes —
not get - ting a - ny - where — It seems

2. (3. 8) G#(no3rd) C#(no3rd) D(no3rd) Bb(no3rd)

so fu - tile. Run — on and — on —

C(no3rd) F(no3rd) **RIFF II (For Riff II, see end of song).** D(no3rd)

Run — on and — on — the lone - li -

Bb(no3rd) C(no3rd) Dm To Coda

ness — of the long dis - tance run - ner. —

H³ P H P

T 10 8 10 8 10 9 10 8 10 9 10 9 10 8

A

B

The image shows a page of guitar sheet music for the song "The Wind" by The Beatles. The music is written for guitar and includes a standard staff with a treble clef and a guitar tablature staff below it. The tablature uses numbers 7-10 to indicate frets. The music is divided into six systems, each with a standard staff and a corresponding guitar tablature staff. The first system starts with a Dm chord and a glissando. The second system has a Bb(no 3rd) chord and a C(no 3rd) chord. The third system has a Dm chord and a glissando. The fourth system has a C(no 3rd) chord and a glissando. The fifth system has a D(no 3rd) chord and an A(no 3rd) chord. The sixth system has a C(no 3rd) chord and a glissando. The music ends with a double bar line and a repeat sign.

[illegible]

E(no 3rd) Full H C(no 3rd) Gliss. Damped G(no 3rd)

Gliss. Full H

Gliss. Full H

2-3 5 5 3 5 3 5 5 12 14 12 14 12 14 12

D(no 3rd) Full P C(no 3rd) P 1 1/4 P 1 1/4 P 1 1/4 P 1 1/4 P 1 1/4 P 1 1/4 Gliss.

Full P 1 1/4 P 1 1/4 P 1 1/4 P 1 1/4 P 1 1/4 P 1 1/4 Gliss.

14 14 12 14 12 17 17 15 17 17 15 17 17 15 17 17 15 15 14

Am F(no 3rd) D(no 3rd) Full Full Gliss.

Full Full Gliss.

13 15 12 13 15 12 13 12 15 13 15 12 15 15

gue Am F D(no 3rd) (Trem. bar. ad lib.) Full loco

Full

15 13 12 15 13 12 15 13 12 15 13 12 12 14 13

Am Full F(no 3rd) D(no 3rd) P P P P

Full P P P P

13 12 10 12 10 12 10 12 10 9 12 10 9 10 9 12 10 9 10 9 12 10 9 12 10 9

Gliss. 3 Gliss. 3 Am 3 1/4 F(no 3rd) P H P Gliss. Gliss.

Gliss. Gliss. 1/4 P H P Gliss. Gliss.

10 12 10 8 10 12 10 12 10 10 12 12 10 12 10 12 14 12

D(no 3rd)/F# Full Full Full Full Full Full D.M. al Coda Gliss.

Full Full Full Full Full Full Gliss.

13 15 12 15 15 13 15 20 20 20 20 20 20 20 20 20 16 17 19 17 19

⊕ CODA D(no 3rd) Bb(no 3rd) C(no 3rd)

Run on and on Run on and

RIFF II (repeat) (for Riff II see end on song)

F(no 3rd) D(no 3rd) Bb(no 3rd)

on the lone li ness of the

C(no 3rd) D(no 3rd) Em C(no 3rd)

To E minor RIFF I (repeat)

long dis - tance runner.

D(no 3rd) Em D(no 3rd) Em C(no 3rd) D(no 3rd) Em D(no 3rd) Gm

To G minor

long dis - tance runner.

Eb F Gm F Gm Eb F Gm F

To E minor

Em H C(no 3rd) D(no 3rd) Em D(no 3rd)

H H H

7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9

Words & Music · Adrian Smith

Diagram showing the C (no 3rd) and D (no 3rd) scales on a guitar fretboard. The C scale is shown in the key of C major, and the D scale is shown in the key of D major. The scales are written in standard musical notation (treble clef) and tablature (T, A, B lines).

VERSE 3: Run over stiles across fields
Turn to look at who's on your heels
Way ahead of the field
The line is getting nearer but do
You want the glory that goes
You reach the final stretch
Ideals are just a trace
You feel like throwing the race
It's all so futile.

The musical notation for the vocal line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of several measures, with some notes beamed together and others marked with accents. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

RIFF IV

E(no 3rd)

H H H H H H

To Coda ♦

No
Lost

T
A
B

0 3 5 5 5 7 5 7 0 3 5 5 5 7

RIFF III (repeat)

C G/B C Gmaj7/B E(no 3rd) H

brave new world — no brave new world —

E(no 3rd) D/E

Verse 2 Night and day — I scan ho - ri - zon sea and sky — my spi - rit wan - ders end -

E(no 3rd) D/E

- less - ly — Un - til the day — will dawn and friends from home dis - cov - er why —

RIFF III (repeat)

Dsus4/E D/E C Gmaj7/B C Gmaj7/B G6/B

Hear me call - ing res - cue me Set me free — set me free —

RIFF IV (repeat)

E(no 3rd) C Gmaj7/B C Gmaj7/B

Lost in this place — and leave no trace —

B(no 3rd) C(no 3rd) D(no 3rd) E(no 3rd) G(no 3rd)

Stran - ger in a strange land — land of ice —

RIFF I (repeat)

E(no 3rd) G(no 3rd) E(no 3rd) G(no 3rd)

— and snow — trapped here in this pri - son — yeah! Lost and far —

RIFF I (repeat)

E(no 3rd) D% al Coda ♦ CODA RIFF III (repeat)

C Gmaj7/B C Gmaj7/B

— from home. in this place — and leave no trace —

— from home.

in this place — and leave no trace —

B(no 3rd) C(no 3rd) D(no 3rd) A G/B C D

what be - came of the men that start - ed

Em D/F# G A C D

All are gone and their souls de - par - ted left me here — in this

Em D/F# B C D E(no 3rd)

place so all — a - lone strang - er in a strange land —

G(no 3rd) RIFF I (repeat)

E(no 3rd) G(no 3rd)

— Land of ice — and snow — trapped in - side this —

RIFF I (repeat)

E(no 3rd) G(no 3rd) E(no 3rd)

— pri - son Lost and far — from home. —

Em H P D

16 13 12 13 12 11 12 14 12 12

H P

12 13 12 12 13 12 13 12 14 12 14 12 14 12 14 12

C 3 H P D P P P

12 13 12 12 13 12 13 12 14 12 14 12 14 12 14 12

Em 1 1/2 P D 3 gtr... Full

17 17 17 16 17 14 15 17 15 14 15 14 15 14 20

1 1/2 P

17 17 17 16 17 14 15 17 15 14 15 14 15 14 20

1 1/2 P

17 17 17 16 17 14 15 17 15 14 15 14 15 14 20

1 1/2 P

17 17 17 16 17 14 15 17 15 14 15 14 15 14 20

gua C Full 3 3 3 D Full

Full 20 20 19 20 17 19 20 19 17 15

TAB

E(no 3rd) Full P Full P P 1/4

Full 15 15 12 12 15 12 15 12 14 12 12 15 12 14 14 12 14

TAB

gua loco D(no 3rd) Gliss. C(no 3rd)

Gliss.

14 12 14 12 14 12 14 12 15 15 12 15 12 10 12 10 12 14 14

TAB

Full (harm.) Full 3 D(no 3rd) Gliss. Gliss.

Full (harm.) Full P P P Gliss. Gliss.

12 14 14 14 12 14 12 14 12 12

TAB

E(no 3rd) Full 3 P Full 3 P Full 3 P Full 3 P Full 3 P Full

Full 12 15 12 15 12 15 12 15 12 15 12 15 12 15 15

TAB

D Full 3 Dsus4 3 D P Dsus4 Full

Full 15 12 17 17 17 17 15 17 15 17 15 20

TAB

gua C(no 3rd) 3 Full 3 D(no 3rd) Full

Full 20 20 19 20 17 19 20 20 19 20 17 19 17 20 19 17 17

TAB

D% % al Coda G/B

What be - came of the

Full H 3 P Full 3 P Full Full

Full H P Full Full Full

20 17 19 17 17 20 17 17 20 20 17 19

TAB

CODA

RIFF 1 (repeat) E(no 3rd) E(no 3rd) D(no 3rd) RIFF 1 (repeat) E(no 3rd)

from home — strang - er in a strange land —

G(no 3rd) RIFF 1 (repeat) E(no 3rd) G(no 3rd)

land of ice — and snow — trapped in - side this —

RIFF 1 (repeat) E(no 3rd) G(no 3rd) E(no 3rd) Repeat and Fade

pri - son Lost and far — from home.

VERSE 3:
 One hundred years have gone and men again they came that way
 To find the answer to the mystery
 They found this body lying where it fell on that day
 Preserved in time for all to see
 No brave new world, no brave new world
 Lost in this place and leave no trace.

DEJA-VU

Words & Music · Dave Murray & Steve Harris

Am Em Dm F Aadd9 D(no3rd) 2nd Fr. 3rd Fr.
 Eb(no3rd) Fm Eb D F(no3rd) Ab(no3rd)

Full Full Full 3 Full F H P

Am

Full Full Full H P

15 15 15 15 13 12 13 12 14 12 13

Em Dm Full P Am P Full Full Full 3 Full Full

Full P P Full Full Full Full Full

15 12-13-15 15 15-13 15-13 14 13 15 15 15-15 15

8va F Full 3 H 3 Full Slow release of bend Em Dm Full P H P H P H 3 P

Full H P Full P H P Full P H P H P

15 15 12-13-12 15 13 12-13-15 13 15 15 15-13 15 13 15 13 12-13-12

8va Am Gliss. 3 H H Am add 9

Gliss. H H

14 12-14 12 12-14 12 14 13 15 13 12 13 12

Faster tempo
 RIFF I
 Fm Db(no3rd) Eb(no3rd)

Key of F minor

H P

13 13-15 13-14-16-14-13 13 12-13-12 12-13-15 15-13-12 13

RIFF I (contd.)

Fm Eb (no 3rd) 1. 2. Eb(no 3rd) Fm

H P

13-15 13-14-16-14-13 13 12-13-12 12-13-15 15-13-12 8

Fm Eb Db Eb Fm

8 10 11 8 11 8 8 10 11 8 11 11 10 8 11 10 8

Fm

Verse 1 When you see fa - mi - liar fa - ces but you don't re - mem -
 Verse 2 (See Block Lyric)

8va Eb

- ber where they're from could you be wrong

Fm

When you've been par - tic - lar pla - ces that you know you've ne -

8va Eb

- ver been be - fore can you be sure

8va Eb Db Eb Fm

'Cause you know this has hap - pened be - fore

8va Db Eb

and you know that this mo - ment in

Fm Eb Db Eb

time is for real and you know when you feel

De - ja vu

Fm Eb

T A B

0 10 11 8 11 8

Db Eb Fm

T A B

0 10 11 8 8 8 11

Feel like I've been here be - fore feel like I've

Fm Eb Fm

T A B

1. Eb 3 2. Eb 3 To Coda Fm RIFF I (repeat)

been here be - fore. been here be - fore.

T A B

Db Eb Fm Eb Eb

T A B

2. Db

T A B

15 13 12 13 12 13 15 13 15 13 14 16 14 16 13

Fm Db(no 3rd)

T A B

16 14 13 15 13 12 13 6 6 6 6 6 6

Ek(no 3rd) 2 F(no 3rd) Eb (no 3rd) F (no 3rd) Ab (no 3rd)

T A B

6 6 6 6 8 10 10 10 10 10 8 10 10 10 10 13

2 3x 2

T A B

13 12 13 15 13 12 13 12 13

1. & 2. 3. Fm 2 2 Fm D.M. al Coda

T A B

13 12 13 15 13 12 13 12 0

CODA RIFF I (repeat) Fm Db(no 3rd) Ek(no 3rd) Fm (no 3rd) Eb (no 3rd)

T A B

2. Ek(no 3rd) Fm Eb Db

T A B

8 10 11 8 11 8

1. 2. Eb Fm Eb Fm

T A B

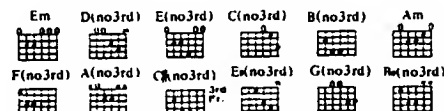
8 10 11 8 11 10 8 11 10 8 11 10 8 11 10 8

VERSE 2:
Ever had a conversation
That you realise you've had before
Isn't it strange.

Verse 2 (contd.) Have you ever talked to someone
And you feel you know what's coming next
It feels pre-arranged.
'Cause you know that you've heard it before
And you feel that this moment in time is surreal
'Cause you know when you feel deja-vu.

ALEXANDER THE GREAT (356-323 B.C.)

Words & Music · Steve Harris



"My Son ask for thyself another kingdom,
for that which I leave
is too small for thee." (King Philip of Macedonia 339 B.C.)

Slow

Em

TAB: 9 11 12 10 12 13 15 12 14 15 14 15

D(no 3rd) H P H H 3 P

TAB: 14 15 14 12 15 12 15 12 15 12 15 12 14 14 12 14

E(no 3rd) Gliss. Gliss.

TAB: 12 11 12 14 12 11 7 9 9 11 12 12 11 7 9 9 11 12 12 11 12

C(no 3rd) Full 1. E(no 3rd) Gliss. Gliss. Gliss. 2.

TAB: 9 10 9 11 12 10 12 11 9 12 9 7 9

Faster tempo

RIFF 1 E(no 3rd)

C(no 3rd) E(no 3rd) No Chord 'B' note only

TAB: 9 11 12 10 12 11 9 12 9 11 12 12 11 9 12 10 9

E(no 3rd) C(no 3rd)

Verse 1: Near to the East in a part of An-cient Greece In an an-cient land called Ma-ce-
Verse 3: (See Block Lyric)

B(no 3rd) (No Chord) E(no 3rd) C(no 3rd)

TAB: 9 11 12 10 12 11 9 12 9 11 12 12 11 9 12 10 9

do - ni - a was born a son to Phi- lip of Ma - ce - don the leg - end his name was Al - ex -

B(no 3rd) (No Chord) E(no 3rd)

an - der Vse. 2: At the age of nine-teen he be-came the Ma - ce - don King and
Vse. 4: (See Block Lyric)

C(no 3rd) B(no 3rd) (No Chord) E(no 3rd)

swore to free all of As - ia Mi - nor By the Ae - gi - an Sea in three three

C(no 3rd) B(no 3rd) (No Chord)

four B. C. he ut - ter - ly beat the ar - mies of Per - sia

Em 3 D(no 3rd) Am 3 C(no 3rd) D(no 3rd)

Al - ex - an - der the Great his name struck fear in - to hearts of men
(See Block Lyric for Chorus No. 2)

Em 3 D(no 3rd) Am 3 C(no 3rd) D(no 3rd)

Al - ex - an - der the Great be - came a le - gend 'mongst mor - tal men.

1. E(no 3rd) P C(no 3rd) B(no 3rd)

TAB: 9 9 7 8 7 10 8 7 8 9 10 10 7 9 7 10 7 9

To Key of 'A' minor

Am H P F(no 3rd) E(no 3rd)

T
A
B

Am H P F(no 3rd) E(no 3rd)

King

T
A
B

To key of 'B' major

B(no 3rd)

T
A
B

B(no 3rd)

T
A
B

T
A
B

To key of 'A'

A(no 3rd)

T
A
B

T
A
B

To key of 'B'

B(no 3rd)

T
A
B

B(no 3rd)

T
A
B

To key of C#

C#(no 3rd)

T
A
B

To Key of E^b

E^b(no 3rd)

Gliss.

T
A
B

T
A
B

To Key of E minor E(no 3rd) (No Chord) E (no 3rd) (No Chord) E(no 3rd) (No Chord)

T
A
B

7 9 8 7 9 8 10 8 10 9 6 7 7 9 8 10

A(no 3rd) (Damped)

C(no 3rd) D(no 3rd) To Key of Am

T
A
B

8 10 9 7 10 9 7 7 10 12 12 10 8

A(no 3rd) C(no 3rd)

T
A
B

5 7 4 5 7 5 4 7 9 10 7 9 7 8 8 8 10 10

G(no 3rd) Bb(no 3rd) 1. 2. 3. F(no 3rd)

T
A
B

10 9 12 10 9 12 10 8 10 8 10 8 8 8 10 8

4. F(no 3rd) Am

T
A
B

7 8 7 5 7 5 8

C(no 3rd) Harm.

T
A
B

5 8 5 7 5 8 5 8 5 7 5 5 5 7

G(no 3rd)

T
A
B

5 8 4 0 5 0 5 0 4 0 5 0 5 0 4 0 5 0 5 0 4 0 5

Bb(no 3rd) F(no 3rd) A(no 3rd)

T
A
B

6 9 10 8 8 10 8 10 8 8 6 6 8 6 8 6 12 13 12 10 12 13 12 10

C(no 3rd)

T
A
B

13 12 13 12 13 12 10 12 10 12 12 9 12 10 10 12 10 12 10

G(no 3rd) Bb(no 3rd)

T
A
B

9 10 12 10 12 8 10 7 8 7 6 10 7 7 6 8 10 8 10 12 10

F(no 3rd) A(no 3rd)

T
A
B

10 12 13 12 13 12 13 12 13 12 13 10 13 10 13 10 13 10 13 10

[illegible][illegible]

PH P H PH P H

B♭(no 3rd)

F(no 3rd)

Ad lib. Gliss.

TAB

5 0 5 0 4 0 4

6 5 8 6 5 7 6 5 6 7 6 7 5 7 3

E(no 3rd)
To Key of E minor

C(no 3rd) Gliss.

H P 3 H P 3 H P 3 Full

H P Gliss. Gliss. H P Gliss. H P Gliss. H P Full

12 11 12 11 12 14 12 14 14 15 17 6 17 15 13 13 15 13 12 13 12 14

[illegible]

D(no 3rd) C(no 3rd) D(no 3rd) E(no 3rd)
 Full H P Gliss. Full H P Gliss. Gliss Gliss.
 4 5 7 5 4 5 4 7 5 7 7 9 10 9

Musical score for the piece "C (no 3rd)". The score is written for guitar, featuring a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The notation includes various guitar techniques: triplets (indicated by a '3' over a bracket), glissandos (indicated by a 'G' with a wavy line), and slurs. The fretboard positions are indicated by numbers below the notes: 9, 10, 9, 7, 9, 10, 8, 9, 8, 11, 9, 8, 9, 11, 9, 8, 9, 8, 10, 9, 10, 9, 10, 9. The piece concludes with a double bar line.

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody starts with a "C(no 3rd)" instruction, followed by a "Gliss." (glissando) and then a series of eighth and sixteenth notes, some grouped in triplets. The guitar line is written on a six-string staff with a treble clef and a key signature of one flat. It includes a "Gliss." instruction and a series of fret numbers (7, 9, 7, 8, 7, 8, 7, 9, 8, 10, 8, 10, 8, 7, 10, 7, 10, 7, 10, 7, 9, 7) indicating the fret positions for the guitar. The score is divided into measures by vertical bar lines.

D(no 3rd) 3 C(no 3rd) D(no 3rd) E(no 3rd) *Ad lib. Hammer on to E' and Pull off to D'*

gtr

Full P Full P D(no 3rd) Full P Full P C(no 3rd) D(no 3rd) Gliss

3 3 3 3 3 3 3 3

Full P Full P Full P Full P Full Gliss

20 20 19 17 20 17 19 17 20 17 20 17 19 17 20 20 20 19 17 20

T
A
B

SHERIFF OF HUDDERSFIELD

Words & Music · Steve Harris, Bruce Dickinson,
Adrian Smith, Dave Murray & Nicko McBrain

Slower tempo
 3/4 E(no 3rd) D(no 3rd) E(no 3rd) D E D E

Verse 5: A phry-gian King had bound a char-iot yoke And Al-ex-an-der cut the "Gor-dion knot"
 Verse 6: He-lon-is-m he sped far and wide the ma-ce-do-ni-on learn-ed mind
 Verse 7: (See Block Lyric)

D(no 3rd) To Coda B(no 3rd) (no 3rd)(no 3rd)

And le-gend said that who un-tied the knot he would be-come the mas-ter of As-ia.
 their cul-ture was a west-ern way of life he paved the way for Chris-ti-an-i-ty.

E G D E G D D% al Coda CODA B C D
 (no 3rd)(no 3rd)(no 3rd) (no 3rd)(no 3rd)(no 3rd) (no 3rd)(no 3rd)

March-ing on march-ing on. Tired of the com-bat pain and the glo-ry.

Em D 1. Am C D
 Al-ex-an-der the Great his name struck fear in-to hearts of men.

2. Am C D E(no 3rd) C(no 3rd) E(no 3rd) B
 died of fe-ver in Ba-by-lon RIFF 1 (repeat) Ad lib vocal slide down

E(no 3rd) C(no 3rd)

rall-

E(no 3rd) B(no 3rd) F# note only G note only F# note only Em

E(no 3rd) B(no 3rd)

CHORUS 2: Alexander the Great
 His name struck fear into hearts of men
 Alexander the Great
 Became a God amongst mortal men.

VERSE 3: King Darius the third
 Defeated fled Persia
 The Scythians fell by the river Jaxartes
 Then Egypt fell to the Macedon King as well
 And he founded the city called Alexandria.

VERSE 4: By the Tigris river
 He met King Darius again
 And crushed him again in the battle of Arbela
 Entering Babylon and Susa, treasures he found
 Took Persepolis the capital of Persia.

VERSE 7: The battle weary marching side by side
 Alexander's army line by line
 They wouldn't follow him to India
 Tired of the combat, pain and the glory.

A(no 3rd) G(no 3rd) D(no 3rd) Asus4 Em D C/D G/D C(no 3rd)

A(no 3rd) G(no 3rd) D(no 3rd) A(no 3rd) Asus4 A(no 3rd)

A(no 3rd) Asus4 A(no 3rd) G(no 3rd)

A(no 3rd) G(no 3rd)

A(no 3rd) G(no 3rd) Em A(no 3rd) Em

A(no 3rd) Em A(no 3rd) Em

A(no 3rd) Em A(no 3rd) Em

A(no 3rd) D C/D G/D D

home the Sher-iff of Hud-ders-field locked in his cas-tle looked

C/D G/D C(no 3rd) D C/D

down on the Hol-ly-wood Hills The Sher-iff of Hud-ders-field

G/D D C/D To Coda G/D

locked in his cas-tle you're our own Hot Rod on wheels.

1. E(no 3rd) 2. E(no 3rd)

A (Spoken) Hello let me introduce myself

A(no 3rd) G(no 3rd) D(no 3rd)

my -name's--Rodney I'm immensely strong when I were a lad I could lift up

A(no 3rd) G(no 3rd) D(no 3rd)

five navvies on the end of a shovel. The reason I never took up martial arts is because I was immensely fearsome

A(no 3rd) G(no 3rd) D(no 3rd)

and I'd probably kill everybody that I came into contact with. I was phenomenally strong.

D(no 3rd)

Pride and Ego my lads, pride and Ego is what makes the world rotate. and

No Chord

Gtr. Gliss. 3 3 3 D

(Spoken) Everybody knows that the centre of the Universe is Huddersfield.

Gliss.

T
A
B

5 7 5 7 5 4 7 4 7 5 7

D(no 3rd) D (no 3rd) C (no 3rd) G (no 3rd) D. at Coda

That's why I don't live there anymore I live in Los - Angeles It's Great!....I think.

CODA D (no 3rd) G (no 3rd) D C/D G/D D

wheels. The Sheriff of Hud-ders-field locked in his cast-le looked
Sheriff of Hud-ders-field locked in his cast-le

1. C/D G/D C 2. C/D

down on the Hol-ly-wood Hills. The you're our own Hot Rod on

G/D C(no 3rd) D(no 3rd)

wheels. (Spoken) The sun shines all night!

T
A
B

7 7 5 5

VERSE 2:

A good game of arrows a few dozen barrels
The Nautilus rusts in the yard
For Yorkshire he's yearning but because he's earning
He'll always live in L.A.
A custom made wallet that stays in his pocket
And never comes out to pay bills
He's winning at poker and playing the Joker
And always cheats when he deals.

VERSE 3:

Rufus the Red has a crane by his bed
To wrench himself up in the morn'
But if you dare to tread at the foot of his bed
You'll wish you'd never been born
A bear with a sore head we don't mean your forehead
He slumbers for most of the day
Wide eyed and legless baked beans for breakfast
Your problem Rodney is L.A.